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# Cleveland's Reception Party.

(FARCE.)

WITH CAST OF CHARACTERS, ENTRANCES, AND EXITS, RELATIVE POSITIONS OF  
THE PERFORMERS ON THE STAGE, DESCRIPTION OF COSTUMES AND  
THE WHOLE OF THE STAGE BUSINESS, CAREFULLY  
MARKED FROM THE MOST APPROVED  
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# Cleveland's Reception Party.

AN ORIGINAL FARCE  
IN THREE SCENES,

— BY —

George W. Williams.

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— TO WHICH IS ADDED —

DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—  
ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE  
PERFORMERS ON THE STAGE, AND THE WHOLE  
OF THE STAGE BUSINESS.

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— CLYDE, OHIO: —

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# CLEVELAND'S RECEPTION PARTY.

## CAST OF CHARACTERS.

Union Opera House,  
St. Paris, O.,  
Dec. 19, 1888.

MR. CLEVELAND.....	Geo. W. Williams.
GEORGE WASHINGTON.....	E. C. Davis.
MR. JONES.....	Frank Brown.
JOHN CARSON.....	C. E. Smith.
PETER DAYN.....	Oza Benson.
MISS MAY DAY.....	Perry Jones.
DELLA JONES.....	C. B. Flowers.
SOPHIA CARSON.....	Willie Losh.
ORCHESTRA. {	.....Jno. Apple.
	.....Lee Buroker.
	.....Elmus Buroker.

—X—

*COSTUMES—To suit fancy of players.*

—X—

*TIME—30 MINUTES.*

—X—

## STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand; L. H., Left Hand; C., Centre; S. E., 2d E., Second Entrance; U. E., Upper Entrance; M. D., Middle Door; F., the Flat; D. F., Door in Flat; R. C., Right of Centre; L. C., Left of Centre.

R. C. C. L. C. L.  
\* \* \* The reader is supposed to be upon the stage facing the audience.

## Cleveland's Reception Party.

SCENE I.—Plain room ; table and two chairs; CLEVELAND sits at table. *Slow music as the curtain rises.*

*Cleveland.* Every thing is awfully dull since the election. I don't know what to do—let me see—I am tired of fishing—(*pause*) Now I have it. (*rings bell three times*) I wonder what has become of my servant, he is always some place else but here. (*calls loud*) George Henry Washington!

*George.* (*outside*) What is boss?

*Cleve.* Come here!

*Enter, GEORGE, R.*

*Geo.* Do you think I am deaf? (*aside*) You big old beer tub—

*Cleve.* What's that you say?

*Geo.* Nuffin.

*Cleve.* Well, what I want is this: I am going to give a reception party, and want you to help me get out the invitations.

*Geo.* All right sah! I'll get out your expectations.

*Cleve.* No! not expectation, but invitations; don't you understand?

*Geo.* Yes, sah! Intimations.

*Cleve.* No! no! no! I want you to go around and tell all of my friends to come here to-night to the party.

*Geo.* Oh! yes. (*aside*) I'll not tell that John Carson, for he lied to me about that hatchet.

*Cleve.* And then I want you to go and get some refreshments.

*Geo.* Yes, won't we have a time. (*seated*)

*Cleve.* We will want oranges, apples, banannas, ale, wine, beer and— (*GEORGE repeats each article*)

*Geo.* Say, boss, stop a minit. Are you going to let me come in to-night?

*Cleve.* Yes, of course, do you suppose I'd leave you out?

*Geo.* I didn't know what you might be disposed to do. I thought may be you would leave me with the beer.

*Cleve.* No! I want you to be my valet-de-chambre.

*Geo.* A—a—what! Boss?

*Cleve.* My valet-de-chambre.

*Geo.* Oh! yes. (*aside*) Now I wonder what he means

*Cleve.* Did you ever do anything of the kind?

*Geo.* (*laughs*) What? Work in a chamber.

*Cleve.* No! no--o--o, you don't understand.

*Geo.* I thought I didn't.

*Cleve.* I want you to do this: When any one rings the door bell, you are to go and see who is there, and get their card and bring it to me, then go and show them up.

*Geo.* Yes, that's all right—but what has the chamber got to do with it?

*Cleve.* Oh! nothing, that's just a name. Now, let's rehearse a little to see if you understand. I'll say: "George, did you hear the door bell," then you go and do what I told you. Now commence: "George, did you hear the door bell?"

*Geo.* No! I didn't hear it.

*Cleve.* (*points toward door, GEORGE does same—business*) Why don't you go?

*Geo.* Where?

*Cleve.* To the door.

(*pushes him*)

*Geo.* Well, don't shove.

*Cleve.* Well, go and do what I told you.

(*motion to shove GEORGE*)

*Geo.* Well, don't shove any more.

(*exit, R.*)

*Cleve.* I am afraid I will have trouble with that nigger. He don't seem to understand.

*Re-enter, GEORGE, R.*

*Geo.* Say, Boss, there was no one at the door.

*Cleve.* I knew there was no one at the door, but I wanted to see how you would show my guests up.

*Geo.* Yes, I guess so; but I guess there was no guests out there, so I guess.

*Cleve.* Now try again and see if you understand it, "George, did you hear the bell."

Geo. No! I didn't, did you?

Cleve. (*business of pointing again*) Go! (*pushes*

Geo. Well, don't shove,

Cleve. Well, why don't you go and do what I told you?

Geo. Do what?

Cleve. Oh! I'll show you, now watch me and see how I do it. (*exit, c.*

Geo. I'll make lots of meshes on the girls to-night. (*goes to C. E., looks off L.*) Oh! here comes the Boss.

*Enter, CLEVELAND, C.*

Cleve. Hon. James G. Blaine is announced and wants to see your Royal Highness.

Geo. My what? Boss!

Cleve. Your Royal Highness.

Geo. I wonder what he wants to see my Highness for, I don't want to see his.

Cleve. Now, that is the way I want you to show my guests up to-night.

Geo. All right.

Cleve. Now you can go and get the refreshments. Hurry!

Geo. Say, Boss, could you give me a boquet.

Cleve. Yes!

Geo. And put perfume on it.

Cleve. Yes! Now go, it is getting late.

Geo. Say, Boss, don't you think that we had better have a song to-night.

Cleve. No! no!

Geo. I mean one for the party.

Cleve. Well, I expect we had better have a little song. What shall we sing?

(*can introduce a duett song, closing in by street scene*

SCENE II.—*Street.*

Jones. Well, I've got an invite up to Mr. Cleveland's reception. Now, won't I have a time. (*looks off L.*) Hello! here comes John Carson, I wonder if he got one too.

*Enter, JOHN CARSON, L.*

Carson. Say, Sam, where are you going?

Jones. No where. Are you going to the party to-night, at Mr. Cleveland's?

Carson. No! I didn't get an invitation.

6 CLEVELAND'S RECEPTION PARTY.

*Jones.* Now, that's too bad. (*pause*) I have a scheme and let's work it.

*Carson.* What is it?

*Jones.* You have got a sister.

*Carson.* Yes, a daisy, about your size.

*Jones.* Well, you dress yourself up in your sisters dress and come over to our house, and I'll take you to the party and pass you off as Mrs. Langtry.

*Carson.* But George Washington will know me and I hate that nigger.

*Jones.* No he won't, in your disguise, so you be ready by 9 o'clock.

*Carson.* Say, I am afraid.

*Jones.* There will be no danger.

*Carson.* Don't you think there is?

*Jones.* No!

*Carson.* All right. (*exit, JONES, L.*) I don't like that George Washington. (*looks off R.*) Oh! there he comes now, and he has got the good things for the party. I guess I'll play a trick on him, for the whipping he gave me down at the baptizing last summer. I'll hide here and give it to him. (*exit, R.*)

*Enter, GEORGE, R., with baskets, bundles, etc., followed by CARSON.*

*Geo.* Golly, I am tired, I wish I had somebody to help me let this load down. Oh! my—

*Carson.* (*aside*) I'll do it. (*trips him, GEORGE falls*  
(*exit, L.*)

*Geo.* Now, I'll ketch the debil. He just done gone spoiled all dem refreshments, (*picks up basket and turns around and falls over basket*) Now, I'll have to go and get more. I am glad that ugly boy won't be at the party to-night. (*exit, R.*)

*Enter, PETE L., LADIES, R.*

*Pete.* Good afternoon ladies, out for a promenade.

*Girls.* Yes sir!

*Pete.* How do you like walking?

*Girls.* Oh! very well.

*Pete.* Say girls, are you going to the party to-night.

*Girls.* Yes sir!

*Pete.* (*bowing*) Miss Jones, may I have the pleasure of escorting you to the party.



*Miss Jones.* No sir! Mr.—(*name some masher of the city*) is going to take me.

*Pete.* (*bowing*) Miss Carson, will you honor me—

*Miss Carson.* No! thanks, I am engaged.

*Pete.* Now Miss Carson. (*tries to take her arm*)

*Miss C.* Go away sir! Don't touch me! I told you I was engaged.

*Pete.* But—

*Miss C.* Now stop that, Mr.—(*name of masher*) is going to rush me up there.

*Pete.* (*turns to MISS DAY*) Miss Day, for the love you bear your old gray cat, do not say no, but give the crowning point to my happiness, by consenting to honorate me by the acceptance of my arm.

*Miss Day.* With the greatest of pleasure, sir! I am too much exasperated to express my enthusiasm.

*Pete.* (*aside*) She's got the education. (*aloud*) Hurry up girls, or we will be late. (*exeunt, L.*)

SCENE III.—*Parlor; sofa R., stand and chairs L.*  
CLEVELAND *sitting at stand*; GEORGE *asleep on sofa.*  
*Bell rings.*

*Cleve.* (*waking him*) George, wake up and go and see who rang the bell.

*Geo.* Fire! fire! fire!

*Exit, L., brings in bucket and ladder, and calls fire—*  
*business.*

*Cleve.* There is no fire, George.

*Geo.* Where is it? Fire! F—

*Cleve.* (*catches hold of him*) No! there is no fire, but it is the guests who rang the door bell. Now go and see who is there.

*Geo.* Well, why didn't you say so. (*exit, L.*)

*Cleve.* I suppose I must remove these buckets and ladder. (*exit, R.*)

*Re-enter, GEORGE, L.*

*Geo.* Boss—I say Boss! (*looks around*) Why, where is he? Boss, I say!

*Re-enter, CLEVELAND, R.*

*Cleve.* Well, why don't you yell a little louder?

*Geo.* Say! there is a whole lots of guests out there and want to come in.

*Cleve.* Well show them in. (*exit, GEORGE, L.*) I had began to think there was no one going to come.

*Geo.* (*outside*) Be sure and have your feet clean.

*Enter, GEORGE and GUESTS, L.*

Mr. Cleveland, this am the guests, Miss Jones, Carson, Day and Mr. Peter Dayn.

*Cleve.* Welcome to my house, my friends, and I want you all to enjoy yourselves. Excuse me a minute. (*aside to GEORGE, while GUESTS are seated, L.*) Did you see the Orchestra, probably we will dance some.

*Geo.* Yes, sah!

*Cleve.* There is the bell, go and see who is there.

*Geo.* Now Boss, say you ain't fooling?

*Cleve.* No! now go! (*pushes him toward door*)

*Geo.* Now—don't shove. (*exit, L.*)

*Miss D.* Mr. Cleveland, I am so glad I came, you have such a beautiful place.

*Miss J.* Mr. Cleveland, I coincide with Mis Day.

*Miss C.* It's too delightful, Mr. Cleveland.

*Enter, GEORGE, L., with card.*

*Geo.* (*reads card aloud*) "Rev. Sam Jones and Miss Langtry." Yes! Boss, they are down in the kitchen, shall I show them up.

*Cleve.* Yes! certainly, don't keep them waiting.

(*GEORGE shows them up, followed by an introduction*)

*Cleve.* Miss Langtry, this is a very much of a surprise to me. I did not think that I would have the pleasure of entertaining such a noted lady, but I hope you will find it very comfortable here.

*Carson.* (*aside to JONES*) I don't believe I will, I am scared almost to death.

*Jones.* (*aside to CARSON*) Shut up you fool, you will give it away.

*Geo.* (*aside*) I don't believe that is Miss Langtry, I believe that is John Carson. I'll see pretty soon.

*Jones.* Mr. Cleveland, don't you think we had better have a little dance.

## CLEVELAND'S RECEPTION PARTY.

*Geo.* Yes! and I claim Miss Langtry as my partner for the first set.

*Cleve.* (to GEORGE) I believe you are a little too fast. I should dance with her first, as she is my guest.

*Geo.* Yes! I guess so, but I guess not.

*Cleve.* Now, George listen, what will my guest think of it?

*Geo.* Well I guess I don't care, and if I can't dance with her the first, I don't dance any, and your set will not be full and you can't dance. That's all I guess.

*Cleve.* Well, go and ask her. (pushes GEORGE)

*Geo.* Now, see here Boss, I want you to stop shoving.

*Cleve.* All get partners for a dance.

*Here a good Virginia reel can be introduced, and at last, swing of GEORGE and LANGTRY they get into a fight and GEORGE knocks CARSON down, and a grand rush around.*

*Cleve.* Shame! George Washington, shame! for knocking a lady down.

*Geo.* That's no lady.

*Cleve.* Who is it?

*Geo.* That is John Carson and not Miss Langtry, and I am going to get even with him.

*Cleve.* What for?

*Geo.* Because he spoiled all them refridgerments that I got for the party.

*CARSON starts to get up, when GEORGE shoots him; girls faint and fall into partner's arms.*

CURTAIN.

Every Amateur wants a copy, and should  
order at once.

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# HINTS TO AMATEURS,

---

BY A. D. AMES.

---

A book of useful information for Amateurs and others, written expressly for those who are giving public entertainments—and who wish to make their efforts successful—containing much information never before given. Mr. Ames has had many years experience, and in this work gives many hints which cannot fail to be of great benefit to all.

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# ↻ Gyp, the Heiress; ↻

OR,

## The Dead Witness.

---

A Drama in 4 acts by Len Ware, for 5 male and 4 female characters.

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The cast contains a good villain, a soubrette, a chinaman; a "deown East" aunt, and an insurance agent make up the rest.

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Costumes to suit characters.

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### SYNOPSIS OF EVENTS.

#### **ACT I.—Drawing-room of Oscar Royalton, Silver City, Nevada.**

Aunt Rachel—Oscar's Aunt, from down East—Hezekiah Hopeful, a tramp—"No mustach near me"—Gyp—a-b-c—Thornton the Villain—A sacred trust—Royalton depart for the East—Clara and Thornton—He demands the papers—"I'll guard them with my life—Supposed murder of Clara and Hezekiah—"Heavens! I'm a murderer—I'll burn the house and conceal my crime—Exciting fire scene.

#### **ACT II.—Hop Sing's Laundry.**

Takemquick—A live Insurance man—Rachel and Gyp—Hop Sing and Rachel—The fight—Takemquick on hand—Sister Carmeta reveals a secret to Gyp and Rachel—Thornton's demand of Hop Sing, his accomplice—The refusal—An attempt to murder Hop Sing—The Dead Witness appears.

#### **ACT III.—Thornton's Law Office.**

Hezekiah the tramp, secures a position in Thornton's office—Takemquick—Hezekiah reveals to Gyp who her enemy is—"Trust me I'll get your fortune for you"—Hezekiah's novel—Sister Carmeta—"I'm here to avenge the death of Clara Royalton"—The shot—I am the Dead Witness—"A colt revolver"—Oscar disguised—A game of cards—"Discovered"—Oath of vengeance—Hezekiah holds both bows.

#### **ACT IV.—Same Scene as Act III.**

Love scene between Hezekiah and Rachel—Proposal—Two notes—Thornton shot by Hop Sing—Oscar in disguise—Clara is the Dead Witness, who escaped death in the burning house—Oscar throws off disguise and introduces Gyp as his wife—Death of Thornton—Devils toast—Hezekiah presents papers to prove Gyp's inheritance and is ready for matrimony—Aunt Rachel finally surrenders and all are happy.

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Time of playing 1 hour and 40 minutes. Price 25 Cents.

# THE HAUNTED MILL;

—OR—

## Con O'Ragen's Secret.

---

An Irish drama in 3 acts by Bernard F. Moore, for 5 male and 4 female characters. Costumes to suit characters. Time of performance 1 hour and 45 minutes.

### SYNOPSIS OF EVENTS.

#### ACT I.—Home of Mrs. O'Kelley.

*Scene I.*—"The last Rose of Summer." Con and Maureen. The secret. A love scene interrupted by Norah O'Kelley. The letter, and appointment to meet at the ruined Chapel. Murty Tobin, an eavesdropper. Murty delivers Squire Corrigan's message. How Norah received it. Maureen and Murty. Arrival of Con in time to prevent Murty from kissing his sweetheart. Maureen faints and Con takes advantage and steals a kiss.

*Scene II.*—Murty informs his master of the meeting at the Chapel. They arrange to kill Frank and abduct Norah. Con's opinion of Murty and his master. Bob Jackson, the detective and Con decides to search the old mill. Maureen and Murty. The quarrel. The attempt to abduct Maureen. Con to the rescue.

*Scene III.*—The Chapel at midnight. The Squire and Murty, unseen witnesses of the meeting of Frank and Norah. Attempted murder and the abduction of Norah. Con and Bob discover Frank, "Heaven help Norah, for she is in the hands of her enemies."

#### ACT II.—Same as Act I.

*Scene I.*—Home of Mrs. O'Kelley. Arrival of Con. Maureen and Con, the mystery of the old mill. Squire Corrigan and Mrs. O'Kelley. The demand for Norah's hand in marriage and refusal. The mortgage. "God help me, I consent."

*Scene II.*—Squire Corrigan and Murty. The lost letter. Con and Frank, "We'll visit the old mill to-night."

*Scene III.*—Haunted mill. Mrs. Corrigan, a prisoner in the mill. Squire Corrigan and Murty visit the prisoner, another dose of poison. A trap door. Squire Corrigan throws Murty down through the trap door. "Curse him, he is out of my way." Interview between Squire Corrigan and Norah, who has locked into the haunted mill. Norah's consent to be the Squire's wife, to save her mother. The raid on the haunted mill. Murty discovered and released, he reveals the secrets of the mill. Meeting of Mrs. Corrigan and her brother.

#### ACT III.—Same as Act I.

*Scene I.*—Return of Norah. Mother and daughter meet. Frank and Norah, despair of Frank, on hearing of Norah's intended marriage with the Squire. "Oh! God, my life is wrecked forever."

*Scene II.*—Murty turns State witness. The mortgage illegal. Frank Dalton. Con's little scheme. Maureen and Con, the secret revealed. Squire Corrigan and the Priest.

*Scene III.*—Norah and her mother. "The hour approaches." Arrival of the Squire and Priest. The marriage interrupted. Mrs. Corrigan and Murty, unbidden guests. The disguised Priest. "The game is up. I've lost all." A double wedding, complete the happiness of Frank and Norah, Con and Maureen.

**Price 15c.**

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## Cleveland's Reception Party.

A Farce in 1 act by George W. Williams, for 5 male and 3 female characters. A funny little piece which will please wherever presented. Costumes to suit characters. Time of performance 30 minutes. **Price 15c.**

# THE ADVENTURESS;

—OR,—

## LADY EVELYN'S TRIUMPH

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A drama in 4 acts by W. Bert Emeison, for 8 male and 6 female characters. Costumes modern. Time of performance 1 hour and 40 minutes.

### SYNOPSIS.

#### ACT I.—Home of Sir Harold Courtily.

Evelyn, Sir Harold's second wife. A happy home. "I'm the happiest man in all England." The letter from Calcutta. "Oh! Heaven's, it is from Louisa, my wife whom I supposed was lost in that steam boat accident, three years ago." "My poor Eva, this is maddening." Susan and Pete overhears Sir Harold reading the letter. "We'll help Lady Evelyn." Arrival of Frank Foster, the new Secretary. The soliloquy. "I'll have no mercy."

Belle and Leo. "A father's trouble." Sir Harold and Lady Eva. "No one shall part us." Pete thinks it time to help Sir Harold. Pete steals the Calcutta letter and gives to Lady Evelyn. Her resolve and plan to unmask the plotters. Frank Foster comes to Lady Evelyn's aid and sends for his brother Charley.

#### ACT II.—A Plainly Furnished Room at a Hotel.

Joe Rice and Rose, the Adventureess, who passes herself off for Harold's first wife. Joe's soliloquy. "So I am to impersonate Dr. Murphy." Interview between Sir Harold and Dr. Murphy. Rose as an eaves-dropper. Susan and Pete overhears the plot to ruin Lady Evelyn. Eva's note to Sir Harold. "I have read the Calcutta letter." Susan and Pete. Pete nearly talked to death by an old maid. Leo and Belle's suspicions of Louisa—"She is not our mother." Frank Foster discovers in Lady Louisa his lost wife—I'll be revenged for all the misery she has caused me.

#### ACT III.—A Reception Room.

Arrival of Lady Evelyn disguised as Charley Foster. Meeting of Sir Harold and Charley—"Thank God he did not recognize me." The quarrel between Susan and Pete, in which Pete comes off second best. Dr. Murphy and Rose, the midnight appointment. Frank Foster overhears the plotters—"I will give you the merriest surprise you ever had."

#### ACT IV.—Woods Scene.

Midnight. Joe awaits the coming of Rose, who surprises him. Arrival of Charley—"Lady Louisa, your game is up, I know you as Rose, the Adventureess." An attempt to murder Charley, frustrated by Pete. Sir Harold, Leo, Belle and officers arrive on the scene. Rose and Joe prisoners. Charley throws off disguise—"Harold, don't you know me." Frank Foster confronts Rose, his wife. "Lost! lost! but the Adventureess will die game." Death of Rose. The double wedding. Susan and the Policeman. A happy ending, as Lady Evelyn triumphs over Rose, the Adventureess.

Price 15c.

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## A Matchmaking Father.

A Farce in 1 act by Shettle and George, for 2 male and 2 female characters. The matchmaking father has two daughters who are expensive in dress, etc., and it seems to be the only desire of his life to get them "off his hands." He at last succeeds, and the farce tells how he does it. Costumes modern. Time—30 minutes. Price 15c

# Santa Claus' Daughter.

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## A Musical Christmas Burlesque In Two Acts,

By Everett Elliott and F. W. Hardcastle for 13 characters

A new and sparkling Christmas Burlesque,

Introducing Songs, Marches and many  
New and Brilliant Witticisms.

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### SYNOPSIS OF EVENTS.

ACT I.—Scene, North Pole Snow Castle. Santa Claus' home. Song of the Snow-fairies. Gussie and the Fairies. Santa Claus preparing for his "night out." The "Directory." "The Dude." Kitty wants to move to the land of mortals, where men are plenty. Santa Claus' advice. Song by Santa Claus and family, "A Model Man." Gussie, "That's clevah, deucedly clevah doncher no?" Gussie's attempt to sing. Chestnut bell. Santa Claus' promise to bring Kitty a man. Astonishment at Kitty's rash request. Caught out on a foul. "I'll bring her a boddler, a Farmer's Alliance man," anything to disgust her with the whole race. Song—Sleighing song. Departure of Santa Claus for the land of mortals, in his sleigh and fleet-footed reindeers.

ACT. II.—Return of Santa Claus, with an Irish Paddy. Santa Claus and Gussie witness unseen, the meeting of Kitty and "her man." "Do yez chew gum, and play on the type-writer." Song by Kitty, "The Pleasure of Catching a Man." The proposal. "The could weather will make yez a widdy before yez married, so it will." Santa Claus' despair at Kitty's acceptance of O'Rourke. Gussie has an idea. O'Rourke declared King of the North Pole. Coronation song. March by Fairies and Holidays. "The last ton of coal which broke the camels back." O'Rourke ascends the throne. Cigarette or two. Kitty resolves to reform O'Rourke. Tableau. Erin appears. Her appeal in behalf of the Irish girls, beats the world and Kitty isn't in it. Kitty undecided whether to go with O'Rourke or remain. Tableau. Curtain.

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Just the thing for a Christmas entertainment, or will make a good after-piece. Can use as many Fairies and Holidays in the chorus as the stage will accommodate. Time of performance 45 minutes. Price 15 Cents.

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*Translated and adapted from the French*

—BY—

NEWTON CHISNELL.

This Comedy is written for 4 male and 3 female characters.

## SYNOPSIS.

M. Adolphe Trimadart, who on a visit to London saves the life of M. Dupraillon at a fire, for which Dupraillon is very grateful and takes Adolphe to his home in Paris—Adolphe falls in love with a young lady at a glove store unknown to Dupraillon—During Mrs. Dupraillon's absence from the city Dupraillon accidentally meets a lady—a supper at Clerbois—an accident as he leaves the house causes him to stumble against some gentlemen whose hats are knocked off; during the scuffle the cry of "police" is heard, and he picks up, as he supposes, his own hat, but on arriving at home he discovers he has a hat with M. Durand's card, while his hat has his own card in—His wife returns and he is afraid she will discover his adventure and supper at Clerbois' with the lady. The three hats cause a great deal of trouble as well as amusement, as the owners, as well as others, get mixed up in the misunderstanding caused by the exchanging of hats.

Price 15 Cents.

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## Hallabahoola, Medicine Man.

*An Original Farce in one scene, by Bert Richards, author of "The Colored Senators," "Fooling with the Wrong Man," "Cupid's Capers," "The Spellin' Skewl," etc. for 4 male and 3 female characters. The situations in this piece are extremely ludicrous; Costumes to suit characters; Time of performance 40 minutes.*

*Price 15 Cents.*

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## The Irish Squire, of Squash Ridge.

*A Farce in two scenes, by J. E. Crary, author of "The Old Wayside Inn," "Alma, or United at Last," etc., for 4 male and 2 female characters. This farce is very funny and will be sure to please. Costumes modern and the time of performance is 40 minutes.*

*Price 15 Cents.*

# ❖ Claim Ninety-Six. ❖

A Border Drama in 5 acts by Len Ware, for 8 male and 5 female characters. This drama is replete with startling situations and thrilling incidents.

## SYNOPSIS OF EVENTS.

### ACT I.—The Land of Gold.

*Scene I.*—Toomstone, a mining town in California. Jerry Mack's saloon. Guy Lester, king of counterfeiters. Nell. The toast, Claim Ninety-Six. The meanest man. A plan to steal Charley Grey's dust. Arrival of Major Dolittle, from Kentucky. Nell and the Major. A love scene, which ends in "gin and peppermint."

*Scene II.*—Charley Grey and Mack. Ebony, the boot black. Ebony's advice. Guy Lester, the octroon. Toomstone quiet. "Slaves, runaway niggers." Ebony keeps his eyes open.

*Scene III.*—Sacramento Joe and Nell. Nell's history. The little black book. Nell locks Sacramento Joe in the cellar. Bell and Mack. Guy discovers Mack's secret. "Nigger whipper, slave driver." The quarrel. Sacramento Joe. "Don't pull boys, I've got the drop on ye, and I don't give a cuss."

### ACT II.—Home of Bell Mack.

*Scene I.*—Nell's advice. Ebony tells Nell of the raid to be made on Charley Grey's cabin. "Nell will be on deck to-night." "I golly, dis chile will be dar' too."

*Scene II.*—Mack's bad luck. A compact of crime sealed. Nell on the war-path. Ebony's fright. "Now I—I—lay me down."

*Scene III.*—Charley Grey's cabin. Mack and Guy searching for the gold dust. Timely arrival of Nell and Ebony. "Throw up your hands or you are dead men." Escape of the robbers. Sacramento Joe. "I don't care a cuss."

### ACT III.—Arthur Brandon's Home.

*Scene I.*—The lost child. A living trouble. Bessie Grey deposits the gold dust in Mr. Brandon's safe. Guy Lester interviews Mr. Brandon in regards to the Grey's gold.

*Scene II.*—Peterson, the apple sass man from Vermont, in search of a meal. Ebony and Peterson. Snubbed by Bessie. "Squashed, tetotally squashed."

*Scene III.*—Mack and Guy congratulate themselves on their escaping Nell's bullet. "Charley Grey's wife will run Toomstone." Peterson and his four barrels of apple sass. "Polly Ann Spriggins." Peterson proposes to Nell. The game of cards, Bessie Grey interrupts the game. The way to Vermont. The wife beater. Mack faces Nell's rifle the second time.

*Scene IV.*—Peterson, "a thin pair of pants and a light heart." Murder of Sacramento Joe. Nell on the war-path.

*Scene V.*—The safe robbery and murder of Mrs. Brandon. Nell arrives on the scene.

### ACT IV.—Gold Dust Saloon.

*Scene I.*—Ebony and Nell. Arrest of Nell for the murder of Mrs. Brandon. "I'm not guilty."

*Scene II.*—Major Dolittle and Ebony. Jennie, the octroon, a runaway slave, meets her former master. The slave brand. "I could kill you."

*Scene III.*—Bell's grief at the arrest of Nell; Ebony's attempt to comfort her. "I golly, dis chile's eyes am leakin'."

### ACT V.—Street.

*Scene I.*—Mack and Guy break open the jail and escape with Nell, the prisoner, to the mountain. Major Dolittle and Ebony arrange a plan to rescue Nell. Guy's secret discovered.

*Scene II.*—Jennie tells Guy of her meeting Major Dolittle. "that cursed mark." Jennie and Nell in the cave. The quarrel, Jennie's murderous attempt to kill Nell, Mack interferes. The secret of the octroons disclosed. Jennie stabs Mack. Guy and Jennie escape. Ebony and Major Dolittle rescue Nell. Mack reveals to Nell who her parents are.

*Scene III.*—Return of Nell, Ebony and Major Dolittle, to Toomstone. News of Mack's death. Charley Grey regains his stolen gold. Nell to return East with her father. Ebony can't be left behind to be hoo-dooed.

Dramatic clubs wanting a good play should certainly try  
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NOTE.—Hereafter the name "Nugget Nell" in the title of play, "Nugget Nell; or, Claim 96," will be dropped and published as Claim Ninety-Six. No other changes made.

# Ames' Plays---Continued.

NO.	M. F.	NO.	M. F.
<b>Comedies Continued.</b>			
237	Not Such a Fool as He Looks	6	3
126	Our Daughters	8	6
265	Pug and the Baby	5	3
114	Passions	8	4
264	Prof. James' Experience		
	Teaching Country School	4	3
219	Rags and Bottles	4	1
239	Seale with Sharps and Flats	3	2
221	Soton Shingle	14	2
262	Two Bad Boys	7	3
87	The Biter Bit	3	2
131	The Cigarette	4	2
240	\$2,000 Reward	2	0
<b>TRAGEDIES.</b>			
16	The Serf	6	3
<b>FARCES &amp; COMEDIETTAS.</b>			
129	Aar-u-ag-oo	2	1
132	Actor and Servant	1	1
289	A Colonel's M shap.	5	0
12	A Capita Match	3	2
303	A Kiss in the Dark	2	3
166	ATexan Mother-in-Law	4	6
30	A Day Well Spent	7	5
169	A Regular Fix	2	4
286	A Professional Gardener	4	2
80	Alarmingly Suspicious	4	3
78	An Awful Criminal	3	3
31	A Pet of the Public	4	2
21	A Romantic Attachment	3	3
123	A Thrilling Item	3	1
20	A Ticket of Leave	3	2
175	Betsey Baker	2	2
8	Better Half	5	2
86	Black vs. White	4	2
22	Captain Smith	3	3
84	Cheek Will Win	3	0
287	Cousin Josiah	1	1
225	Cupid's Capers	4	4
249	Double Electi n	9	1
49	Der Two Surprises	1	1
72	Deuce is in Him	5	1
19	Did Dream it	4	3
42	Domestic Felicity	1	1
188	Dutch Prize Fighter	3	0
220	Dutchey vs. Nigger	3	0
148	Eh? W at Did You Say	3	1
218	Everything Astonished	4	0
224	Fooling with the Wrong Man	2	1
233	Freezing a Mother-in-Law	2	1
154	Fun in a Post Office	4	2
184	Family Discipline	0	1
274	Family Jars	5	2
209	Goose with the Golden Eggs	5	3
13	Give Me My Wife	3	3
307	Ha!labahoda, the Medicine Man	4	3
66	Hans, the Dutch J. P.	3	1
271	Hans Brummel's Cafe	5	0
116	Hash	4	2
120	H. M. S. Plum	1	1
50	How She has Own Way	1	3
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74	How to Tune M-in-Law	4	2
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305	Jacob Shlaff's Mistake	3	2
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11	John Smith	5	3
99	Junio Jun	4	3
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182	Kittie's Wedding Cake	1	3
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38	The Bewitched Closet	5	2
101	The Coming Man	3	1
167	Turn Him Out	3	2
291	The Actor's Scheme	1	4
308	The Irish Squire of Squash Ridge	4	2
285	The Mashers Mashed	5	2
68	The Sham Prof'essor	4	0
285	The Spellin' Skewl	7	6
54	The Two T. J's	4	2
28	Thirty three Next Birthday	4	2
292	Tim Flannigan	5	0
142	Tit for Tat	2	1
276	The Printer and His Devils	3	1

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128	Musical Darkey.....	2	0
90	No Cure No Pay.....	3	1
61	Not as Deaf as He Seems.....	3	0
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